

Banjo Students, no Matter Where You Live You Can Have ALFRED A. FARLAND For Your Teacher.



IT is a well known and absolutely incontrovertible fact that practically ALL of the best banjo players and teachers throughout the world who have become well known within the past 15 years or more (including Claud C. Rowden, Mrs. Alice Kellar-Fox, Frank S. Morrow, Myron A. Bickford, Fred Van Eps, J. J. Derwin, Frederick J. Bacon, etc.), owe their proficiency to the system of playing originated by Farland. All of the above named were taught by him personally. Many thousands of others by mail and through his instruction book and sheet music, which are decidedly the best in the market.

Furthermore it is universally conceded that Farland developed the guitar style of banjo playing to a point previously unknown and never as yet attained by any other player.

Not content with this, he has now done the same for THE MANDOLIN STYLE OF PLAYING (pick playing), which is not only MORE EASILY LEARNED but also enables one to produce effects SUPERIOR TO ANYTHING WHICH HUMAN FINGERS EVER HAVE ACCOMPLISHED OR EVER CAN.

Superior in tone, clearness, speed, power, delicacy; in scales, chords, arpeggios, legato and staccato playing; the tremolo in single and double notes with staccato accompaniment in single notes or chords, sustained chords and intervals from 2ds to 10ths, the trill and all other embellishments, the characteristic banjo "rolling movement"; (slightly changed and *improved*), in fact superior in EVERYTHING in music except a few forms of broken chords and intervals which can be played more rapidly with the fingers. By slightly changing such they become just as easy with the pick and owing to the better tone, more effective than the original forms when played with the fingers.

Some of the plectral effects, which are either utterly impossible, or else so difficult as to be ineffective, in the guitar style, are as follows:

1. Rapidly reiterated chords.
2. Characteristic *arpeggio* movements which are delightfully effective throughout the compass of the instrument and in many cases VERY EASY.
3. Strong tremolo passages in the upper positions where the shortened strings are too rigid to be successfully vibrated with the finger.
4. Extremely delicate tremolo passages in the same positions where the finger produces more frictional noise (scratching) than music.
5. Tremolo passages in full chords, (close or dispersed harmony), octaves and tenths which are gloriously effective and often pronounced organ like, orchestral in character, etc., by competent critics.
6. Melody in tremolo accompanied by chords. Both parts on one banjo, producing an effect as good or better than two banjo players would in the guitar style.

(While this effect is not impossible in the guitar style it is easier and more effective with the pick.)

7. The swell from a whisper to a *fortissimo* far beyond the power of mere fingers, which of course means a greater range of expression than is possible in the guitar style.
8. The trill in double stops (not merely the tremolo).
9. Rapid passages in 3ds, 6ths, octaves, tenths and chords.
10. Numerous characteristic effects which can scarcely be described without the aid of music.

All of the above mentioned, in addition to practically every effect possible in the guitar style (except the more or less unimportant ones previously noted), are at the command of the plectral banjoist, most of them comparatively EASY TO LEARN.

Among finger players a good touch (tone) is very rare, scarcely one in a hundred ever overcoming the habit of lifting the strings, thus producing the intensely disagreeable "hooked" tone, *which most people think is the characteristic tone of the banjo.*

The playing of most of the best known professionals is not wholly free from this defect and even the world's greatest guitar players occasionally (accidentally) indulge in it; indeed so universal is it among banjo players that an invention has been placed in the market one of the avowed purposes of which is to overcome it.

It is impossible to produce such a poor unmusical tone with a good pick and it is a positive fact that an absolute novice can get a better tone with a Farland patent pick than 95 per cent of all players, both amateur and professional, are able to get with the fingers. The writer has heard dozens of players who had practiced the guitar style for 20 years do better work with a pick in 60 seconds as far as quality of tone goes.

It is true that an ignoramus who takes a tinpan banjo, strings it with wire and uses a shingle nail for a pick makes a horrible noise, but that is not because he couldn't easily do better but because he thinks the public prefers noise to music.

In this connection it is encouraging to see that many vaudeville players are learning better, some of the former worst offenders now producing a comparatively pleasing tone which they will doubtless still further improve as they acquire musical intelligence and the ensuing better judgment in choosing instruments, picks, etc.

If you, like the great majority, are unable to get a good quality of tone in the guitar style don't give up the banjo in disgust as so many have done, but learn the mandolin style of playing. So played the banjo is not only THE EASIEST OF ALL STRINGED INSTRUMENTS but also the most effective. EASIER THAN THE MANDOLIN because it has no wire strings to cut the fingers and the chords, etc., are more easily compassed. MORE EFFECTIVE because of its superior tone, rich chords and greater range of expression. EASIER THAN THE GUITAR owing to its thinner strings, narrow fingerboard, etc. MORE EFFECTIVE because of its greater variety of tone which relieves it of the cloying sweetness of the guitar, the music of which has been likened to a diet of molasses.

Another point in favor of the banjo is the fact that it is easier to hold than any other instrument and one does not have to assume an awkward or undignified position while playing. While this helps to make THE BANJO THE IDEAL INSTRUMENT FOR WOMEN it is safe to say that no one would ever term it effeminate.

Every variety of music from simple song tunes, dances, etc., to standard overtures, and other compositions in the sonata form, is within the scope of the banjo and its students can derive a full measure of pleasure and satisfaction from it, be their taste in music high or low.

Having worked out a system of left hand fingering as perfect as that for the violin (which has wonderfully improved *his* command of that hand), and an equally good system of plectral technic, Mr. Farland, instead of writing a regulation instruction book in the mandolin style has prepared a complete course of lessons* which cover every phase of the subject from the beginning to the most advanced stage of the

*150 or more. The finishing course not being all on paper at this writing the exact number cannot be stated.

art. These lessons also explain music more clearly than anything else ever put on paper. They are illustrated with photographs of the author's hands in all important positions and contain the exercises and solos which enabled him to acquire his marvelous technic and the ability to please all kinds of audiences better than ever before in his remarkably successful career.

No more exercises (strictly so-called), are used than are absolutely necessary. Interesting song melodies, waltzes, polkas, marches, mazurkas, dances of all kinds, jigs, reels, hornpipes, up-to-date two steps, serenades, cradle songs, barcaroles, variations on old familiar melodies, light and heavy overtures, operatic fantasias, sonatas, concertos, etc., which contain as good or better material for developing technic than any exercises, are made use of, so that practicing these lessons is a pleasure and also worth while as every piece learned (after the first stages), means a solo added to a repertoire that eventually meets every demand for public work or personal pleasure.

Each lesson is accompanied by a list of questions and the studying and CAREFUL practicing which students MUST do in order to answer Mr. Farland's SEARCHING questions, combined with his replies to theirs, makes it IMPOSSIBLE for them TO OVERLOOK ANYTHING, and of course, gives them a knowledge of the subject that would scarcely be acquired in any other way.

The popularity of the mandolin is undoubtedly due in a measure to the general impression that it is easily mastered and to the fact that one can learn to play the popular tunes of the day upon it in a short time.

As previously stated, such pieces are even easier on the banjo, and assuredly more pleasing, if played with a good pick on a properly made instrument.

As the quality of tone produced by the average player is another large factor in increasing or decreasing the popularity of an instrument and as any one can get a better tone with a good pick than with the fingers it follows that the general adoption of pick playing is bound to increase the popularity of the banjo, therefore:

TEACHERS can increase their business by learning these lessons and teaching them to pupils.

CONCERT AND VAUDEVILLE PLAYERS can improve their playing and increase their earning capacity by studying them.

MANDOLIN PLAYERS will find the lessons comparatively easy and those who wish to add to their accomplishments or desire a broader, more satisfactory medium of expression than the mandolin will find that a good banjo completely fills the bill.

If you have musical talent (much or little) and perseverance THESE LESSONS WILL ENABLE YOU TO EARN FROM \$25 TO \$200 PER WEEK IN VAUDEVILLE.

Picture shows pay from \$25 to \$60. First class vaudeville houses from \$50 to \$200 for "single" performers. Teams get twice as much as a rule.

Those who play, or wish to learn, the banjo merely for personal pleasure will derive much more satisfaction from the practice of pick playing than any other method and with less effort.

As Farland is interested in every branch of the banjo business, from concert artist to manufacturer of instruments, strings, etc., and publisher of books and sheet music, he is probably more desirous of popularizing the banjo than any other person.

For this reason he is naming very low terms for the lessons considering the amount of time and labor (not to mention money) expended in preparing them, and the fact that each and every pupil's paper receives his personal attention.

TERMS.

\$10.00 for the first 20 lessons taken. Each additional 10 lessons \$5.00. Cash with order. No pupil accepted for less than 20 lessons.

Satisfactory results guaranteed to any one completing the full course within a reasonable length of time or money refunded.

All who complete the course in a manner satisfactory to Mr. Farland receive a certificate of proficiency valuable to those who wish to teach or do public playing.

Use the accompanying application blank at once and avoid wasting valuable time.

Address all communications and make checks and money orders payable to

A. A. FARLAND, 358 East Second St., Plainfield, N. J.

THE FARLAND BANJO PICK (Patent applied for)

Never gets out of position and compels the student to use the wrist correctly.

Enables one to introduce both the guitar and mandolin styles of playing in the same selection, changing from one to the other without stopping.

Produces a beautiful quality of tone and makes the finest shading comparatively easy.

When accustomed to it even sub-conscious attention is unnecessary. Just put it on and "forget it."

~~It~~ Enabled Farland to acquire, in less than two years, a technic that **ASTONISHES** ALL who hear him play.

Price, 25 cents, in leather or celluloid as preferred. Equally good for mandolin players.

THE FARLAND STRING.

Twenty for \$1.00. 1st, 2d and 3d assorted to suit. Correct gauge for pick players. Larger than the usual size. Give a better tone and stand the action of the pick longer. Each and every one guaranteed to give **PERFECT** service. Imperfect ones, if found, replaced free.

